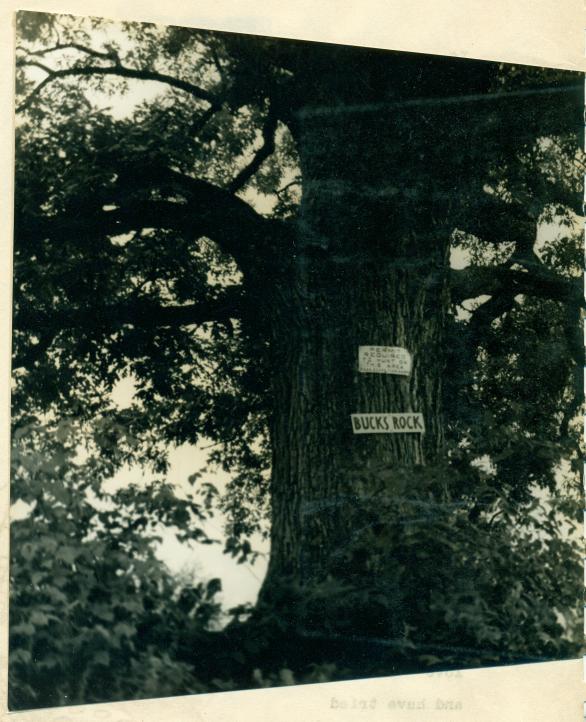


If we were
to recall all
the happy times
we've had at
Buck's Rock,
foremost among our
memories would be the
informal gatherings of
the campers strumming their
guitars and singing
old, familiar folksongs
that we all

It is the spirit of
these gatherings,
held after a hard,
satisfying day's
work,
that we of Buck's Rock
love-and have tried
to recapture.

know.





beind even bne

tigkes a worried man



in terms of our pality in the to say "!

If the to the to the to the to say " in a sound to the total total

Even as children our first awkward steps to reach a across the room, we were controlled with fire; Sucness of failure, We had to enum a growing sense of balance, the encouract out our our drive to get where we sist had to consider the hazards of this doubt in our own strength, the obstact the admonitions of those around us, in surgest a more modern, flexible and ITRY TO KNOW WHERE I'M GOING.

for sollage eld?

I KNOW WHERE I'M GOING

to know as clearly as possible where we try to impart to you the desire and the consciously and execute these plans such many fields of human endeavor as we can into in the course of the summer. By this you will be helped to determine the direct of cvaluate your chances of getting

will be asked to make decisions in tuture. By not leaving these decisions to the top to the decision of the state of the s

THE 1950 EDITION OF THE YEAR BOOK PUB-LISHED BY THE CAMPERS OF BUCK'S ROCK WORK CAMP, IN NEW MILFORD, CONNECTICUT

THE REPORT OF THE PROPERTY OF THE



it takes a worried man

In terms of our present day realIties, most of us realize that to say "I know where I'm
going" does not necessarily imply that we will get
there, but for an eighteenth century folk-song, I find
this title charming, optimistic and acceptable.

Even as children when we took our first awkward steps to reach a certain point across the room, we were confronted with two possibilities: Success or failure. We had to enumerate our assets: a growing sense of balance, the encouragement of those around us, our drive to get where we were going. We also had to consider the hazards of this adventure: the doubt in our own strength, the obstacles in our path, the admonitions of those around us. In view of this, I suggest a more modern, flexible and workable title: I TRY TO KNOW WHERE I'M GOING.

This applies not only to single human beings, but groups as well. Take Buck's Rock: In planning it and executing that plan the staff tries to know, as clearly as possible where we are going. We try to impart to you the desire and the ability to plan consciously and execute these plans successfully in as many fields of human endeavor as we can help you enter into in the course of the summer. By this, we hope that you will be helped to determine the direction you want and to evaluate your chances of getting there.

In the years to come, all of you will be asked to make decisions in regard to your future. By not leaving these decisions to unknown torces or to blind chance, but by trying to know where you are going you will achieve, in the attainment of your goals, one of the greatest rewards that can come to anyone.

THE 1950 EDITION OF THE YEAR BOOK FUEL LIAMED FRY THE CAMPSO OF BUCK'S ROCK WOLK KAMP, IN YEAR MARKERD, CONSECTION

I am a poor, wayfaring stranger





CAMP 15 just about over, and soon we will milk Gwendolyn, annoy the pigs, and chase the baby kids for the last time. The pigs are expected to be one of the most profitable investments since they eat mostly table scraps. The most unenvied man around the tarms was unlucky fellow had to clean out the

pigs! dinner pails incidently do you remember the delicious bacon you ate the other day?

Everyone loved the Buck's Rock sheep. Now there were three fine sheep? While Bergie went around tearing out his hair and cursuming all the woodchucks, the sheep meekly gobbled up the tops of some of the hard planted, hard thinned, hard weeded, hard hoed and hard-everything-else Buck's Rock vegetables. However, they soon had to learn that crime does not pay, and they sapent the rest of their Buck's Rock days in Howie's prison----The Monster!!

What boy or girl hasn't tried to grab a little baby kid, but how many have succeeded? Everything about them was adorable. But then there was their mama, the old sourpuss who was only friendly around mealtime.

The ducks were the shyest animals we've ever seen. They peep peeped all the time and the chickens gave even more life to our barnyard. In the morning when the door was opened, they all came piling out, looking like so many toys all wound up in different directions. Chickens are exceptionally dumb animals, which was dramatically demonstrated once when Howie hypnotized one of them. It just sat there, bewildered, and clucked. However, the hens didn't do badly for their species, giving an average of eighteen eggs a day.

Bucky and Rocky, the calves, seem to get along quite well this season. Both of the calves were weaned while with us.

We finally come to our pride and joy, Gwendolyn was a sweet cow, once she got used to the place; a cow with personality, all 1200 pounds of her. "Gwendy" was 67% pure bred Holstein and gave the pigs 14 quarts of milk a day. Who could resist those big, sad, eyes, that lovely long pink tongue, that lapge pearly nose: You teil me, what would Buck's Rock have been without this beautiful specimen of a brave, darling, loveable Bovihity; I know she'll rest in the memories of all of us for the rest of our lives.

camptown races

A tall figure walked towards the social hall. After a glance over his shoulder, he crossed the porch and went to a bulletin board near the door. Slowly he withdrew a slip of paper
from his pocket, and tacked it up on the board.

Suddenly, from every direction campers came scampering up to look at the paper. "Am I on the list for tomorrow?" is "is my name there?" "If he doesn't put me on soon, I'll---". Then, spying the figure lounging in the doorway and smiling amusedly at the proceedings, they all ran to him. Bruce had just posted the next day's riding schedule.

for many campers, riding plays an important part of their summer. Whether the posting of the list brings smiles or scowls, It always causes some commotion.

The riders are divided into groups according to their ability or inability to manage or mismanage a horse. Some classes are held in the ring, some on the road, and once a week there is an all-day picnic ride. But whether in the ring, on the road, or just kibitzing on the side lines, riding rates high at Buck's Rock.

-- Nancy Feldman



at b bases seem thouse bas the doubt . 1 Summer 1950;

aw duldw along and tud wets soom tops you to see Dear Folks. Today was a beautiful day; the kind that makes you want to get out and work. After cleanup I decided to work on the farm feeding the animals. I went to the Lab and there were Nancy and Shiela working on Hydroponics (growing plants without soil in nutrient solutions), and jert fox was testing the soil of our tomato flelds. While I waited for Howle I looked around the Lab. Some girls were looking at single-celled animals through the microscope. Nan and Gretchen's hamster had nine hamsterettes the day before and both mother and children were doing fine. Last week our milk snake laid six eggs and we dissected one a few days ago. Then Howie came in a volunteered me to feed the ducks. One of them was born without a bill and so Howie operated and put a copper bill on him. After I finished my job I went to the milking lesson. I learned fast and now milking Gwendolyn is a cinch. Once we made butter and powerded milk, but it wasn't very good.

After all the animals were fed, we asked Howle to dissect something. Consequently, a rabbit died the night before and so it was elected. Howie began carving and the campers began leaving. Not wanting to watch any more, I went to work for an hour in the fields.

I walked over to Bergie's field and he told me to pick tomatoes, which by the way, was the largest crop. For every dozen picked, I ate one. Bergie told me that the farm would make alot of money this year. Since the fields had been expanded there were more vertables and more profits. As youkknow, all produce is sold to the parents and the camp.

for lunch just rang and I have to go.

Tasks of sales Yascha (Alan Morse)

P.S. Send me candy
P.P.S. Attached is a photograph my friend, Gretchen
Langrock took of the tarm. Isn't it nice

an atternoon performance he will go home, eat a hearty

every night when the sun goes in

This summer has been, from the standpoint of dramatic acheivment, quite successful. Much toll and sweat were expended in the course of our eight-week stay, but the goals which we wished to win were attained.

luff.tussd a saw In which way was our summer successful, and what was our object? In the first place, we produced four plays: The younger girls gave the first performance-a puppet play. In the composing of the plot, and the designing and manipulation of the puppets, they were able to bring into play their full creative and artistic powers. Prokofletts tamous masterplece for children, "Peter and the Wolf" was presented as a shadow play. By the very nature of the plot, and the fact that it was given as a shadow play, "Peter and the Wolf" afforded the cast a unique opportunity for self-expression. The satirical comedy entitled "The Man Who Married A Dumb Wife", by Anatole France, which we presented August 20th, is a play which has no serious purpose behind it or any moral to convey, but rather contents itself with demolishing the contradictions and artificalities of society inahumorous manner. The Festival play, "Tomorrow. the World" by Messrs Gowe and Diusseay, though somewhat artificial and confined in approach, is worthy of careful consideration as it endeavors to deal with an issue di great import and far reaching significance—the re-education and leading back to the road of democracy and human advancement of those peoples who have been subjected, and those whom are still subjected to a dictatorial form of government.

So we have produced four plays at the conclusion of the summer. Is that success? Is that "the object we attained"?

To an extent that is success. But only to a comparitively small degree, only in a very narrow andrestricted sense, for the presentation of plays is merely one part of a much broader and deeper goal.

It is one of the cardinal purposes of dramatics as taught here, to steer a different course, to present another concept of stage and acting than the professional the atre, as typified by Broadway. There, for financial reasons the main emphasis is on perfecting the technical details so as to convey realistic impression to the audience. This approach is absurd from two viewpoints: the first is that every one of the spectators knows perfectly well that if a character is "murdered" during an afternoon performance he will go home, eat a hearty dinner,

and come back ready to let the same fate befall him in the evening. The second, and far more injurious affect of ssuch procedure, as the contradiction of some of the most basico principles of art. Art is the "willing suspension of disbelief" and the art of the theatre takes advantage of this principle by driving home from the realm of the fantastic some of the most valid moral points and by staging, through the actions of is characters, though in unreal situations, the most basic and at the same time complex human emotions. We believe that to stress the detail and minimise the afore-mentioned dicta is to show a completely disproportionate balance of emphasis, and to lose the general perspective of the complete whole. Since to stage a play is in a sense skill subjected to a dicta Is to show a completely disproportionate balance of emphasis, and to lose the general perspective of the complete whole. Since to stage a play is in a sense the re-creation of it, as is the performance of a musical work, the cast should present the play with it's moral and emotional points as their thoughts and feelings bid them to, as they conceive and interpet the issues. Since they are dealing with adolescents and teen-agers, the counselors held that the stage ought to be one of the places in which they can display their genuine and affected and unique sophistication. If this procedure of true realism is followed, the message of the play will be lighted anew-rekindled by the spiritual fire of those who performed and re-created it. It is true that the proper con cept and understanding of acting is of the greatest importance, but is that not a rather scanty basis upon which to declare summer was successful Is that the "object we obtained " Is that the whole formula?

No, to say it is a scanty basis to declare that the sum was successful, is not true-but yet there is more to the formula, and we must probe for it.

We, at Buck's Rock take great pride in the fact that this is a camp in which the rights and dignity of the individual are respected and where, if he only shows any initiative, he may proceed according to his interests and abilities within wide limitations. We call this democracy—which it is—but in working in dramatics, in working in a group we learn democracy in a broader and truer sense. The rights of the individual are safegaurded and maintained, but are modified and adjusted to suit the greater right of the collective body.

Finally, the experience is woven not only in the lives of the campers during the summer, but is mined in the very fibre of their characters.

— Irving Dworetsky

HARK the herald angels sing

This year music has played an important part in our lives here at camp -- the orchestra and chorus were paramount among our musical activities, with quite a bit of folk-singing on the side.

Our orchestra, under the inspired and capable direction of Rho didn't have daily rehearsals as in years past, but rehearsed three times a week, which was a better arrangement for all concerned. A little after the middle of the summer, the orchestra started recording on the outdoor stage, for records to be sold to campers and parents. But the crowning glory of the orchestral offerings this summer was the concert on the New Milford Village Green. The program, which was an hour long, consisted of orchestral numbers as well as soles, duets and even a trio. Of course, the whole camp turned out for the event, and the villagers seemed as pleased with our orchestra as we were, even giving the concert a write-up in the New Milford Times.

Our chorus, with George Papanek as its very able director, did quite well for itself. Throughout the summer you could hear little snatches of songs from Bach's "Peasant Cantaia" around camp, for we learned all the choruses at rehearsal, and George recruited soloists in preparation for a grand performance of the Cantata to be given at the Festival. Rehearsals were also held three times a week, and after going through a series of exercises, we set to work on the Cantata, enjoying ourselves immensely.

Of course, all through the summer we had informal folk-singing without which Buck's Rock would not have been the same, and we had a tew formalized folk-song evenings, at which records by tolk song artists were played. One evening, we had as a speaker, Irving Deakin, who played a few records from his huge collection, and gave us a commentary on them.

We also had a classical music evening at least once a week, when Bill Cotton and George Papanek played records on the Annex porch.

Put together, tolk songs, choruses, orchestral music, and classical records mingled to make Buck's Rock the unique experience in camping life it is.

Corinne Zucker

THE ORCHESTRA
ON
STAGE
BY
STEPHEN
KAMBERG



A picturesque addition to the Buck's Rock Campus is the new stage, modern to the core and glamourously outfitted with two dressing rooms, recording equiptment and lights. This stage and Old Smokey, the incinerator to end all incinerators, were built under the capable direction of Paul Tannenbaum who supervised a hard-working group of J.C. 's and campers. Minor projects included a phonebooth, shelves for the office and all repairs for the camp. A shed was built to protect the newly acquired deep treeze unit. Square dancing is now held on the tennis court and a shed has been built by Karl to house the plano. Some of the possibe projects for next year are an annex for the new jewelry shop, and an outdoor cooking site where campers may cook their hotdogs on Saturday nights. Next year Paul plans to teach campers how to read and draw blueprints. The construction crew will also work on other projests that will be useful to the camp.

down in the valley

The records which by now are either broken or in the process of being satten upon are indeed masterpleces. They were made under the worst of adverse conditions. The disks were conceived by slaving and sweating which lasted at times for periods of several minutes. Counsellors and J.C. battled each other for the right to be the first to press the "Forward" button on the tape recording machine. Generally the honor was awarded to the one who killed the largest number of moths with flying disks. Finally, finding our production setup dreadfully, tearfully and plain old fully deficient we only produced three thousand records, presently being used to extinguish incinerator fires- we called in Mass Production Loren and Functional Leon. They suggested the present system for speeding up the old wheels of activity. The system is so wonderful we are allowed to work all night. Four beds are set up side by side, and the blankets arranged in such a way as to make a gigantic quadruple bed. The tellow who has been working gets up from the machine and stumbles into bed. He then rolls over and the next one rolls over and so on, until the last one falls out of bed. He gets up and resumes the task of recording. So far twenty- two thousand records have been produced by the new system and they are selling like hotcakes. They taste better but don't digest as easily. -Mike Zimmer

turkey in the straw

The Dance was a very important activity here at Buck's Rock this year. The group, directed by Jo Taylor and Batya Sanders was wonderfully successful. This was evident to anyone who happened to wander into the excellent demonstration class, presented by the Dance Group. In the charming shadow play, "Peter and the Wolf" as well as in the comedy, "The Man Who Married a Dumb Wife", which used as its' media music and the dance, fine work was demonstrated.

twi to the campa

their hotdogs on Saturday mights, Next year

- Jo Taylor

CERAMICS - Hal, Dick

1 and slip, bowls, lamps, trays, tites, vases.

ART - Dave, Rocky, Betsy

paint and brush, paper and easel, creative work, masks, props, mural, illustration.



enlargers and hypo, negatives and prints, pictures, postcards, technique

WOOD- Fred, Paul

A hammers and nails, A bowls, cabinets, tables, boxes, sawdust.

CONSTRUCTION- Paul, Karl, Julie, Jerry, Buzzy

sweat and muscle, tug
and grunt, stage, incinerator, repairs,
flood control.

PRINTING- Leon, Joan

ink and paper, rollers

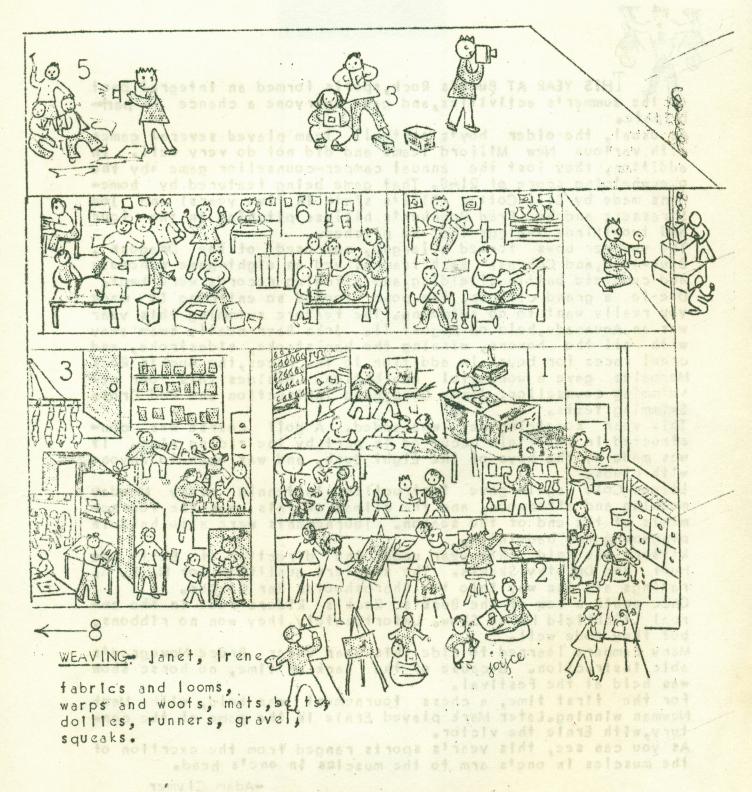
and type, "Weeder's Digest",
Yearbook, invitations,
stationery, postcards,
deadlines

JEWELRY- Julia

metal and HNO3, files
and steel wool, bracelets, rings, earrings,
pins, gitts, production,
sun tans.



Tha ri Dace



9 wonder as 9 wander



The man with balloons
Stands
At the corner.
Redl Bluel Gold!
So gay and free!
Brushing their smooth skins
Against the bouyant air.

The little boy
Grasping in his pudgy hand,
His only nickle
Stands.
His wide, clear eyes are
Drawn--like a magnet
To the

Red! Blue! Gold!
So gay and free
Against the bouyant air.
Oh! to have a
Balloon! A Balloon!
Proudly and smiling
He walks
Up to the man.

And as he walks
Away he grasps
A Balloon! A Balloon!
Now he can watch it brushing its!
Smooth skin against the bouyant air.

Suddenly a cloud weeps and All must go.
Just like the man on The corner.
Just like the

looked around for a convenient corner in which To, ihere was none however, and as she realized nobody was really looking at her she praw bolder and walked slowly around the room, avolding the people, who were as cold and expressionicss as the furniture liself. They were allen beings, shilling in their very stolldness, it was a picture of stodgy respectability.

BALLOONS by JOYCE ESERSKY BOYS' HOUSE by MIKE METZGER



the Captive

THERE WAS A SOUND OF VOICES in the next room, and Devery went toward it. She entered the room and, from force of habit, looked around for a convenient corner in which to hide. There was none however, and as she realized nobody was really looking at her she grew bolder and walked slowly around the room, avoiding the people, who were as cold and expressionless as the furniture itself. They were alien beings, stifling in their very stolidness. It was a picture of stodgy respectability.

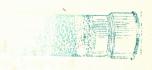
Then, looking through an open doorway to the dining room beyond, she was attracted by the tablecloth with the gleaming silverware arrayed on it. Entering the dining room she had to blink her eyes once or twice to adjust them to the sudden brightness, after the preliminary darkness. As she looked over the table, she was drawn in particular to the soup ladle by its strange lustre. Looking into its depths, she was aware of the sheen that the light made, in which shadows were caught and dimmed, and all colors were muted into a silvery gray, broken through at intervals by a sudden radiance. There seemed to be a bright light behind it, subdued occasional by an invisible haze. Then there was a blur, and a headpain caught her for a moment at the taking in of so beautiful a sight. She gazed, entranced, watching the way the light played into its smooth surface, until it mysteriously created the illustran that there were two surfaces. Looking at it through a film of eye moisture, it appeared to be seen through waves: and sometimes she thought that It would draw away from her, then come back to its original size.

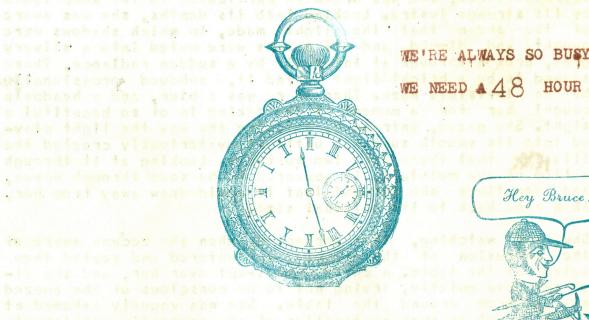
She was watching, thus enchanted, when she became aware of the intrusion of the people, who entered and seated themselves at the table. A chill wave swept over her, and she also sat down quietly, trying not to be conscious of the amazed stares from around the table. She was vaguely ashamed at being caught in such captivation of an apparently uninteresting object, it not a comical one Still watching, she was aware of a white hand drawing near it, and as it was litted from the table and borne through the air her eyes were still glued on it, transfixed. Then something dawned on here This beautiful thing; they were taking it away from her: She wanted to clutch at it, to protest, and then just as suddenly, she felt foolish, as she drew slowly back to reality. As she watched the sworls of green soup close over the brightness her mounting tension relaxed. The mystery which had surrounded It was gone, it was now just another common object, of no special value. Her face flared pink, as if in a fever, and she lowered her eyes, her fingers all the while nervously fumbling with her napkin.

Her previous feeling was replaced by one of sadness, of which she could not understand. A wave of hurt broke over her and receded, as she tried to concentrate harder on the meal, and the dull conversation that preceded it. Still, she knew she would not forget it. Something had been taken from her forever, she could just cling to the memory of the mysterious glow, that sheen...she unconsciously began trying to find the right words to describe it.

Leslie Diamond

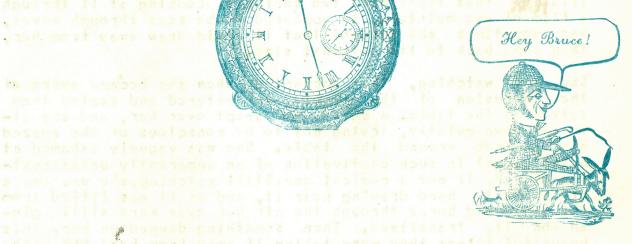
YOU DON'T HAVE TO LOOK FAR TO FIND SOMETHING TO DO AT BUCK'S ROCK





be don't one and assentably wanted to to and a total against the

WE'RE ALWAYS SO BUSY WE NEED 448 HOUR DAY





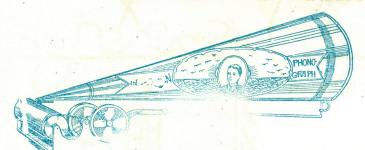
OH BOY! HERE COMES HOWIE dione taug won saw flanop arw it ba

AND WE IN THE PRINT SHOP ALSO HAD FUN AT



WITH Reggie and H IN THE FIELDS
HOW CAN YOU KEEP THEM OFF THE FARM?

WE TOOK BATHS IN ACID
AND CAME OUT AS BRACELETS

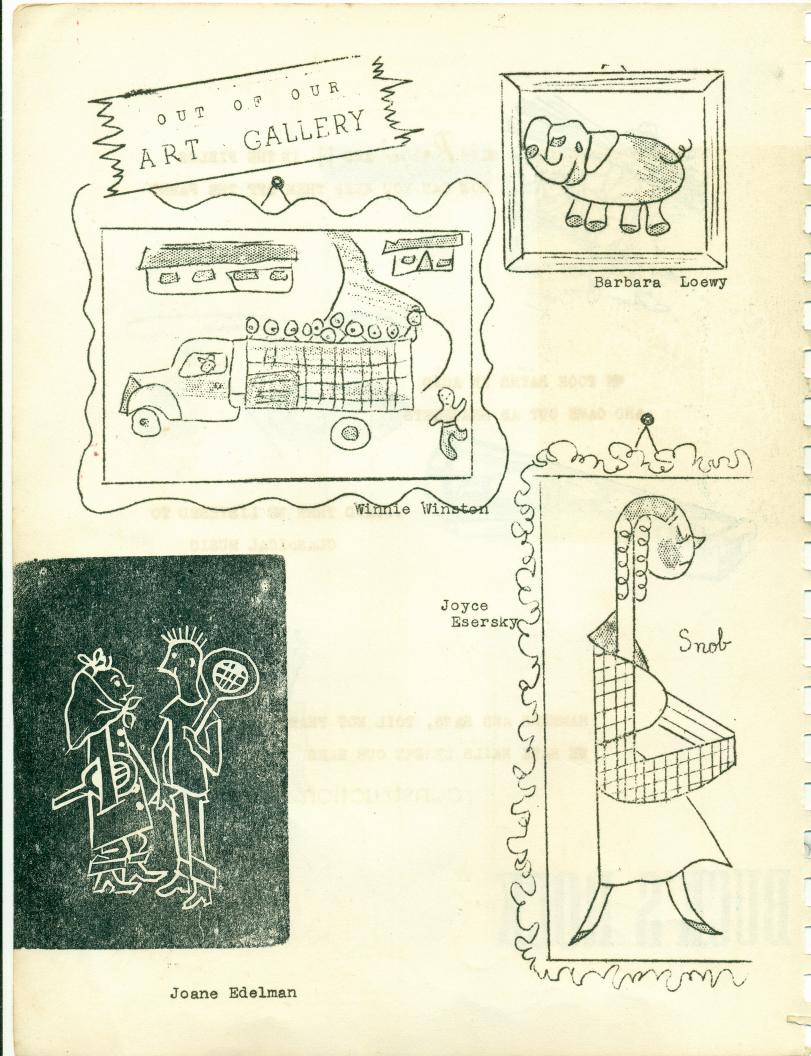


CLASSICAL MUSIC

HAMMERS ANS SAWS, TOIL NOT TEARS
WE HAVE NAILS BEWEEN OUR EARS

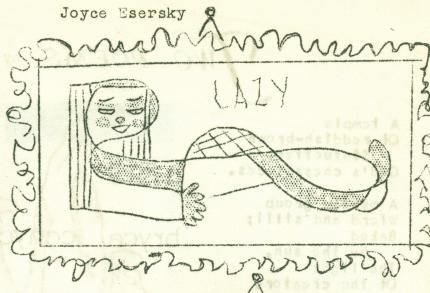
construction

BUGINS ROUM





Joane Edelman



Joyce Esersky



Doris Granetts



Stephen Singer



A temple
Of reddish-brown
Statuettes.
God's chesspieces.

A mystic group
Wierd and still;
Baked
by the sun,
The light
Of the creator.

The ground
Around the rim
Of the crater
Is waste,
and deserted.
His table.

In she flies And out again Bringing food To her baby wren. She started out With five, Yet shows no griet That only one is left alive. The first fell out Past the rim of the nest, Landing in the bushes With a thorn in its breast. One tried flying A bit too soon; Another carried off By a fearless loon. The last was born Shivering and shaking And soon, so soon, It died. Yet, In she flies And out again, Bringing food To her baby wren.

Great Day 1

WHOOPEF TI YI YO

Our big weekend started with a splash. The aquacade, held down at the gaily decorated waterfront, was held on Saturday afternoon. There were races for most strokes and everyone who wanted to, had a chance to compete. The Buck's Rock Mermaids, under the direction of that famous choreographer, James Chan, mermaided around in a very talented way. There was even an international swim. We are sure the U.N. would have approved highly; we know that all of Buck's Rock did.

We went on with the Litchfield Horse Show, in which four of our campers participated. Practically the whole camp came to watch, and though the Buck's Rockers didn't come home with any prizes, everyone was proud of the way they handled themselves and their mounts.

The physical part of our education and enjoyment well taken care of, the Arts took over. On Saturday night, there was "Peter and the Wolf", performed on the newly-built stage as a shadow play. Behind two sheets strung across the new stage, the play was pantomined and danced to records. The Art Shop had contributed masks for the players and a set, both of which were very original and appropriate. The whole evening was a wonderful success and all the participants as well as the rest of the camp will remember it with pleasure for a long time.

The weekend ended on a very musical note - Tanglewood! The music was not the only enjoyable part of the day. Riding a bus with a gang of kids is always fun for every person in his own way. Tanglewood itself, formerly an estate, is full of green grass to lie on as one listens to the music. We came back late and starved, but it certainly was a happy ending to the Big Weekend.

-Iris Mark



"There is no remedy against the excessive glottal activity in women."
THE DUMB WIFE

THOUGHTS ON THE INTERLUDE By ELLIN SALLIT

Between the first and second acts
Of our famous "Dumb Wife" show,
The "Interjude", a musical skit
Has been written by Shep and Rho.

This wonderful skit has a chorus, in the truest Buck's Rock way;
Mike, Jo, Don and Yomyo have the leads
And Rho the plano does play.

Mike Metzger does the narrating,
Donald plays Anatole France,
YowYors a mean, spoiled camper,
And Jo, she takes care of the dance.

At first there are no workers

And th is makes Michael rave,

But our nymph brings some new campers,

And thus the day does save,

 WE THOUGHT YOU WOULD LIKE TO KEEP THE VERSES --SO HERE THEY ARE:

MIKE

It all began one toggy morn When a certain French bebe was born When the prodigious intant grew He became the gent, I introduce to you.

1. I'm Anatole France of France 2. I'm an expert at painting and dance On the day I was born I wrote sonnets all morn And wrote poems on my three cornered pants Oui, Oui And wrote poems on my three cornered pants.

Repeat I and 2 at the beginning of each verse. I can tell at a whift just which flower I snift antend And I never have lead in my pants No. No No I never have lead in my pants. studies but away a warmed action

Tale to on took

resesto voy li

When invited to teas salab to as alde it assigned a re-I'm polite as can be As I balance my cup with no hands Oul, Oul As I balance my cup with no hands.

And I broke up balletes life sists was set bade some With my now famous one finger stance stoles elected establi Oui, Oui With my now famous one finger stance.

For the time of your life to your life Just produce the "Dumb Wite" Now I must go and water my plants Oul, Oul sessed fried aw se Now I must go and water my plants. bud by test but any army tand

test year I was cosy, compay this vete I am sed and promphys

some of that togets

Oh please don't let's decide Decisions are but trifles We'll either milk the cows Or we'll shoot at them with rifles.

I to some of stotena mil

Results don't mean a thing You'll hear us all repeating Bucks Rockers don't decide but, They always have a meeting

There's nothing like a meeting To clear a foggy brain There's nothing like a meeting To make us smile again

When days are black and gloomy And we are sad and sore. There's nothing like a meeting No matter, what It's for.

Brawn not brains atasa ym al bast oved tavan Toll not tears We have nails between our ears at book as well and the second and Axes, hammers, saws and chisels Work whether it shin es or drizzles.

Need no tools If you please We bang nails asbasa on dilw qua With heads and knees There's the grass and here are we Here's where the new stage will be the au stage will be

nots tagnit one submet wen ym dilw Faster, faster, quick, quick, quick, Make this thinner want to the same to be at most won you do to Make this thick. Dip and dive away you go still supplied amit and soil This is how little stages grow.

ent souborg taul

Last year we built indoor stages Last years cows were kept in cages Last year was the best we had Builders have you all gone mad?

Last year I was cosy, comphy This year I am sad and grumphy, Things will never be the same I am sorry that I came.

Last years grass was never greenier Last years troubles never weenier There's no excuse left for ya for we're marching to Pretoria.

Name your moment, name your place Anywhere of any space Welli matcha set to any face We give you atmosphere.

We'll give you the Social Hall Lovely preferes on the wall Candy wrappers junk and all We give you atmosphere.

At the tarmhouse any hour Lovely roses on the bower Counsellors shouting, "Take a shower! We give you atmosphere.

The moment is swiftly approaching The big day has dawned and is here No more can I add to my coaching My actors are trembling with fear.

CHORUS

Our kneecaps are knocking Our jawbones are locking We certainly tremble with fear We certainly temble with fear.

I think we did lots of rehearsing I think that they all know their lines ANN My hipes and my fears are reversing It's either tame or the salt mines.

Oh will they be cheering Or hooting and jeering It's either tame or the salt mines It's either tame or the salt mines.

The stage is designed and constructed Our sweat is in each two by four What sort of plays will be conducted Will it be a hit or a bore. d.sem intog tolfasycaines

musical chairs, and brown note addist co

Our hammers are knocking Cur wingbolts are locking But is it a hit or a bore? But is it a hit or a bore?

great day

Every year, we climax the camp season with the Festival. We invite our parents, relatives, and friends, and Buck's Rock shines in all its glory. We were very proud of our Festival this year and will remember it for a long, long time to come.

to anow tower solders; store fact.

They trooped out of the art shop, tired but happy; Carol with a paint smudge on her nose, and Iris with red and yellow splattered on her dungarees. But at last the festival decorations were completed. Monsieur Maché was hoisted to his place of honor atop the social hall, where he sat proudly with his guitar. Life-size paper animals were placed about the camp, and brightly colored musical notes were strung up all around the campus. Buck's Rock was all dressed up, and ready to receive her guests.

Nancy Feldman

The results of the labors of all our cratismen and tarmers here at Buck's Rock were shown on Festival Day when the products made in the ceramics, art, jewelry, wood, and photo shops, plus all the vegetables grown on the farm, were sold. The selling at the Festival was the grand climax to the sales made by our able selling crew here at camp during the whole summer.

Sheila Abramson

"Did you really think you would win?" "Yes, and I almost did too --" "Don't be ridiculous, neither of you had a chance." It was the day after the festival, and a very controvertial point was being heatedly discussed between the stable stalls.

They had given a gala gymkhaua at the festival (games on horseback to you). The intermediate riders had played musical chairs, and broom polo against each other. There had been races too, and some of the horses had realized their secret ambitions— to run in Santa Anita. It had been a wonderful show, everyone had shown the progress they had made— as well as their good sportsmanship.

Nancy Feldman

Alas, poor unfortunate animals, how we took them from their leisure and forced them into the public's eye. To our visitors, it might seem very easy, but we on the inside know all the hardships they had to go through in order that they might appear in best form. It must be admitted though, it was quite a surprise to see the pigs, who by this time were famous for their special brand of Buck's Rock mud, all clean, pink, and smelling as sweet as a fresh Duz wash. The sheep, too, were right in style after having been to Professor Adler's Beauty Parlor for a bleaching. Never let it be said that Gwendolyn let us down for she was the true belie of the fair with her chic braided tail. For those interested in rarities the famous copper billed duck was the special attraction. Yes, each one, in his own style, was truly an Animal Fair!

-Sheila Abramson

Well it was over We sat putting our instruments away, guitars and banjos, clarinets and flutes. The Festival concert had come and gone, and we, the members of the world-famous Buck's Rock Orchestra were packing up for the last time. After a week of so of preparation, which meant rehearsing all the folk songs that the Orchestra had become associated with, and some new ones besides, we and Rho telet that we were ready to honor the Camp with our music; in other words we came up with a second Tanglewood. I can't say that we were all calm, coil, and collected as we sat in our makeshift bandstand, on the threshold of our great triumph, because we weren't, but as Rho litted her arms, Koussevitzky style, and wispered "ready?" to start us off on our first number, we knew that; with Rho as our leader and the campers and Festival guests waiting for us to "go to it," we would give a performance equalling the one given in New Milford and leave Buck's Rock resounding with our melodies.

Near the beginning of the camp season, the farmhouse girls helped by Shep and Mike Ginandes gave an original puppet play entitled "The Elephant Never Forgets", with puppets and scenery designed and executed by the girls. This play was handled so skillfully and turned out so well that it was decided to give a repeat performance at the Festival, where it could be seen by a larger audience. The performance was just as successful as the first one, thanks to the expert acting and puppet-handling of Kay Kudin as the Ringmaster, Sheila Handleman as the Elephant Boy, Joanna Bulova as the Elephant, Barbara Loewe as the Acrobat Girl, Sue Lyons as the doctor, Lizzie Waltuch as the clown, Nancy Hirsh as the Policeman, Kitty Singerman

dis Jennie and all the other members of the talented cast.

-Corinne Zucker

Me- oh- me- oh- me---- Hey over thereis No, these are not the words of some babbling idiote in fact, the very sight of these exclamations touches a soft spot in the hearts of some fifty odd members of our famous Buck's Rock Chorus. These simple phrases led to a greater conquest; namely, Bach's "Peasant Cantata," which the chorus ablely performed on Festival Day under the superb direction of our one and only George Papanek. Not only was the concert a success but the thrill and pleasure we got from performing on Festival Day was only a climax to all the good times we had rehearsing.

-- Sheila Abramson

It rained and rained for two days straight. Ernie told us that it was the tail end of a hurricane. We were supposed to have the presentation of "The Man Who Married a Dumb\Wife", by Anatole France, on the Sunday before the festival day, and "Tomorrow the World", by Gow and D'Usseau, for the festival, but it didn't work out that way. "The Dumb Wife" had to be called off due to the rainy weather. We all felt pretty bad about that, and then when Ernie announced that we would give "The Man Who Married a Dumb Wife" on Saturday night and "Tomorrow the World" on Sunday, some of us were doubtful about that idea. We didn't know if George and Gisela could possibly do the work that goes into getting out two finished productions in one shot week. But we all pitched in and got to work to do our best.

First come the set designers and they did a bangup job. But they weren't the only ones. The Art Shop was busy all day with people painting props. And don't forget about the unobtrusive ones who worked backstage. They came to all the rehearsals on time and made sure that nothing was missing or out of place at the time of performances.

You saw the actors and actresses; they did a wonderful job, not only because they didn't forget their lines or make any foolish mistakes, there's more to acting than that. They understood the plays they were performing and gave the sinsitive performances that only come from hard work, talent, and good direction. After all that hard work we sat on the grass and saw the two fine plays. We had accomplished the almost impossible, and all we had needed was a group of willing people with plenty of ideas, talent, skill, energy and that Bucks Rock enthusiasum for doing a good job!

So long, it's been good to know you



Me

the campers of Buck's Rock Work Camp, after many days of due consideration, being sound of mind and body after a summer of hard labor do hereby bequeath to all campers, counselors and J.C's. the following:

the little old shanty

god rest ye, merry gentlemen

Why don't you do write?

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the little old shanty

god rest ye, merry gentlemen

home, sweet home boys

_	Paul Abelson	69-11 Yellowstone Blud. Forest	HILL BOO 0008
a	Michael Adier		LU9-1984
	John Baer	2 Horatto St. N.Y. 14	CH3-3999
	Daniel Bernstein	230 W. 76 St. N.Y.C.	TR7-2213
	Alan Blank	99-55 65 Av. Forest Hills	119-6537
	Robert Blank	99-55 65 Av. Forest Hills	119-6537
h	Denald Blau	47 E. 88 St. N.Y. 28	AT9-0079
D	Arthur Bobis	1745 E. 18 St. B'klyn	NI5-4041
	Karl Brussel	133 W.3 St, N.Y.	LE2-9714
	Robert Brussel	133 W.3 St. N.Y.	LE2-9714
	Stephen Bulova	Il Terrace PL. New Milford	NM 1453
	Peter Buseck	44 Seaman Av. N.Y. 34	107-4651
	Adam Clymer	73 W. 88 St. N.Y. 24	TR4-3290
	Irving Dworetzsky	200 Hewes St. Biklya 11	EV7-5765
	Eric Eisenklam	300 Riverside Dr. N.Y.25	MO2-2310
f	Thomas Farkas	66 Cobane Terrace W. Orange NJ.	OR2-1726
1	Steven Fleischer	344 East 3 St. B'klyn 18	GE6-6788
	John Gelst	101 Central Park W. N.Y.	SU7-3030
h	John Herzog	3381 162nd St. Flushing N.Y.	FL9-5171
11	William Hurwich	4330 46th St. L.I.C.	ST6-7147
i	Michael Jacobs	184-52 Grand Central Pkwy. Jam.	OL8-4107
)	Alan Joseph	1040 Anderson Av. Bronx 52	JE8-8459
	Stephen Kamberg	80-40 Lefterts Blud. Kew Gardens	V17-10433
	Stephen Kappel	3956 46th St. L.I.C.4	IR6-7280
2	Michael Kaufman	3680 Bedford Av. Brooklyn 10	ES7-7292
K	Wallace Kessler	215 Mt. Hope Pl. Bronx	LU7-3225
	Robert Kupperman	180 Bedell Av. Hempstead L.I.	HE2-1726
	Peter Kurz	1180 Grand Av. Bronx	JE7-5031
	Charles Linnett	143-50 Hoover Av. Jamaica	JA7-2476
1	Barry Lipson	881 Wash Av. B'klyn 25	ST3-3798
1	Carl M. Loeb III	895 Park Av. N.Y.C.	RE7-2446
	William Loeb	827 N.Mt. Pleasant Rd. Phila.	W17-8338
	David Loew	609 N. President Av. Lancaster . PA.	sanda altadi
	Vincent Macaluso	9951 65th Av. Forest Hills, L.I.	119-5458
	Gene Marsh	20 La Belle Rd. Mt. Vernon N.Y.	MD7-3608
~	MICHAEL MAKOVSKY	411 E.39 St. Patterson N.J. Lamb	ert38659
m	Michael Metzger	6141 Saunders St. Rego PK.L.I.	HA6-2080
	Paul Mischakott	0837 112th St. Forest Hills	BO8-4960
	Alan MorselYaschal	020 Ft. Washington AV. Bronx	WA3-2368
		17 W.71 St. N.Y. 23	EN2-3614
~		3834 Garrison St. N.W. Wash. D.G	.WO. 2642
n	Alan Noble	1785 Townsend Av. Bronx 53	LU3-5891
	Robert November	110 Station Rd. Great Neck, L.I.	GR.N.23688
P	Robert Phillipott	337 W. 14 St. N. Y. 14	CH2-5409
7_	Dick Posner	Grassy Sprain Rd.No. Scarsdale NY	
	David Ratner		AL5+0962
N.			WA8-7266
	Woody Dean Kelly	Merryhall , New Milford , Conn.	MW108M3
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Victor Ripp 20 West 84 St NYC	
Paul Ripp 20 West 84 St NYC	TR7-9520
Matthew Rivkin 39-29 46 St LIC 4,	ST6-5343
	CL8-3570
r Peter Rosenfeld 1076 E 17 St Bklyn	50 프로그 - 10. 14. 14. 15. 15. 15. 15. 15. 15. 15. 15. 15. 15
Leonard Ross 12 South Drive Great Neck NY	GrN2-4386
	SA2-0371
Frank Alain Rubenteld 1200 fifth Ave NYC	
Eric Samuelson 22Elm St Woodmere Ll	AD9-7628
	ST4-8633
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Walter Schweizer 822 Ocean Ave . Bklyn	BU4-1790
Peter Shapiro 19 East 88 St NY 28,	AT9-6111
Longer Sidney 63 Mt Vorner ive Roston Mass	R12-1240
Leonard Sidney 63 Mt Vernon Ave, Boston, Mass	
S Paul Silten 1010 Dorchester Rd Bklyn	BU7-4217
Kenneth Singer 1000 Andreson Ave	JE6-3531
Charles Civilian 1000 Miles 10	NA8-0190
Stephen Siskind 2219 Ave Bklyn 10,	1VA0-0190
Stephen Singer 130 West 86 St	
Peter Steiner 736 West End Ave NY 25,	District State of Sta
	1442 0071
Bennet Stern 12 Custer Ave, Newark NJ	MA3-9071
Alex Strasser 3060 29 St. LIC 2	RA8-5940
Jerry Straus 90-10 149 St Jamaica	RE9-0526
Jerry 311408 90-10 149 31 Jamarca	2 0000
+ Peter Tamases 160 Van Nostrand Ave Englewood N.	3-8808
Robert Thomases 130 Hugenot Ave Englewood NJ	3-3952
Delta the 130 College of Art Englished	
Bobby Usatch 130 Gale PL Bx	Argonen Kamb
William Weisberger 2 Ridgecrest W Scarsdale NY	3-5992
W George Weisz 252 West 85 St NY 24,	EN2-1353
Monty Wolfson 25.5 Cabrini Blvd NY 33	WA3-7214
Donald Zatz 105-05 69 Ave Forest Hills	119-6505
Z Barrand Zustra 100 Fresh 30 St Billion	PR4-7224
- bernard Zucker 129 East 30 31 Dklyn	1107 /22
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Bruce Novegradossessess boys comp

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home on the range

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- we leave to the following:

oh, bury me not

Ernst and lise BulovaWith our thanks for the bestest summer ever
Doris Adler
Howie Adler Some privacy when he wants to play the
quitar
guitar Jess AdlerTen more tents out in the wilderness
Gisela and George Amberg. Actors who show up for rehearsels
Rho BarrettSuccess in show business
Adelaide Bergen A cool room
tlovd Bergen
Fred Boucher A box with compartments and little
Sarah Boucher
Sarah Boucher
Rocky Campenelli A period of adjustment
Jimmy Chan Apurple shirt with yellow polka dots
Clancy
Bill Cotton Work prints and a pair of 1.1s
Cornella Cotton
Mike Ginandes
Shep Ginandes
Janet Gramaglia and Betty
Dobbs
Betty Huffannesser YIP DE MINIKA with running water
David lackteria
Bea Loren An annex which goes to bed on Sundays
Hal Loren People with ideas
Bruce Novegrad A boys camp
George Papanek
cantata
Louis Reens
Dot Skeelsi
Paul Tannenbaum, and Rona
Tannenbaum
Hertha Werner Nickles for the new phone
Julia Winston carton of corrugated boxes
Leon Winston A new set of ulcers
Artle Zilversmit

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tennie Abo Paul Abelson Mickey Alier

The sound of music is not the only auditory memory we have



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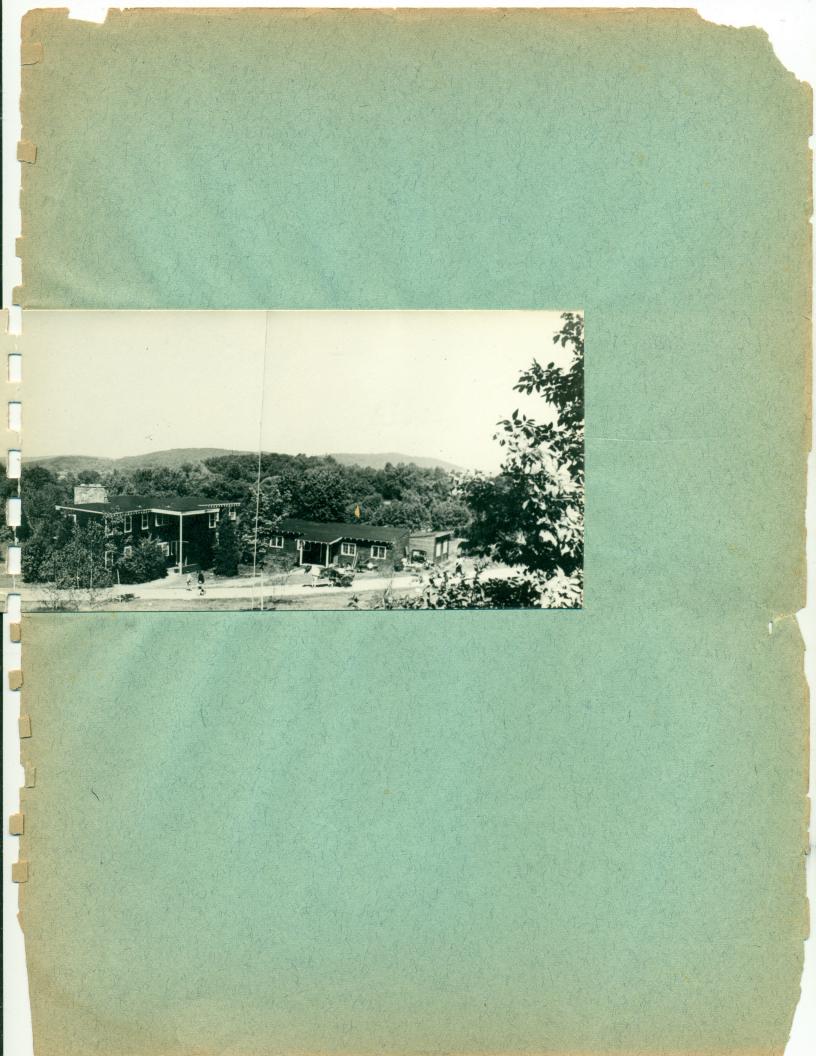
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